



UNDER THE IMMEDIATE PATRONAGE OF
HER MOST GRACIOUS MAJESTY,
AND HER R. H. THE DUCHESS OF KENT.

THE MUSICAL WORLD,

A WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

To know the cause why music was ordained;
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.
TAMING OF THE SHREW.

FEB. 2, 1838.

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PERHAPS more rapid advances were made in the musical art, contemporaneously with the reformation of our national church, than ever occurred in a period of similar duration. Men awoke from the trance of ignorance and superstition, in which they had slumbered for ages; they began to search out truth for themselves; and the investigation disclosed new features of moral beauty, new and varied sources of intellectual enjoyment. Music, perhaps, of all the fine arts, took the lead; and its unexampled progress added a striking testimony to the enlarged sphere of mental activity. Accordingly, we find the apathetic, Dorian, phraseology of the monasteries, and the dry, tedious, canonical imitations of the Flemish Schools fading away before a style of composition, which delineates, in no small degree, the higher emotions of the mind, and possesses an air of sentiment, and traces of the pathos and expression, which have since been carried to an extraordinary degree of perfection. In the madrigal of the Elizabethan era, the peculiarity of idiom and construction of this species of musical composition had been fully developed. Whilst listening to the almost inexplicable mystery of its cadence, the quaintness of its *cantilena*, far—very far removed from monastic gloom, we revert to the diction of an age, which discovers neither few, nor faint, traces of the prodigal luxuriance of imagination subsequently brought to bear upon musical composition. If there be a deficiency of metrical arrangement, and but little perception of the grander, and more sublime order of composition, in the madrigal, there is no defect of sensibility. Its style is redolent of the then state of society—of that chivalrous feeling, which had not banished, from the convivialities of the table, that fairer portion of humanity, designed by nature to be the grace and ornament of society, and whose forms of beauty breathed over the scene the spirit of loveliness, and peace. In modern times, we chant these ancient strains of devoted gallantry; one thinks much of the music, little of its interesting subject:—

“*Pars minima est ipsa puella sui.*”

VOL. VIII.—NEW SERIES, VOL. I.

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We meet, to be sure, actuated by a love for the beautiful and the noble ; but why should we not, whilst adopting the language of our ancestors, also imitate their respectful homage to the shrine of female loveliness, whose presence at once animated their mirth, and repressed its tendency to excess ?

In alluding to the interesting meetings of the Madrigal Society, justice to the memory of its founder requires, that some mention should be made of its rise. In 1741, John Immyns, an attorney, who was afterwards appointed lutenist to the King's Chapel, being a passionate admirer of the madrigal school, mustered together a little club, which he called the Madrigal Society. Its members consisted of a few persons, small tradesmen, Spitalfields weavers, and the like, who had spent their lives in the practice of psalmody, and who soon conquered the difficulties of the English and Italian madrigal. The place of meeting was at the Twelve Bells, in Bride Lane. Immyns was president ; the subscription was 5s. 6d. per quarter, which defrayed the expenses of music books, &c., and afforded them the refreshments of porter and tobacco. We learn from Hawkins, to whom we are indebted for the preceding account, that the society migrated from the Twelve Bells to the Founders' Arms, in Lothbury, returned to their original quarters, and thence removed to the Queen's Arms, Newgate Street. Ultimately, the association established itself at the Freemasons' Tavern, where at this time its pleasant meetings are held. On the 18th instant, as our readers have been informed, the Madrigal society held their anniversary meeting, when the members and visitors united in forming a strong and zealous band. The selection exhibited some of the most admirable specimens of the musical literature of the sixteenth, and seventeenth centuries.

We have, however, long thought, that this annual solemnity might be rendered still more useful, in the way of instruction, and therefore of intellectual enjoyment. The progress of madrigal composition ; its first shaping into form and proportion ; the gradual increase of harmonies, the destruction of the old canonical imitations ; the rise and expansion of passion in these gems of art, are subjects which have not yet been systematically developed. We have attended Madrigal festivals, and Madrigal lectures, and yet have never heard the slightest allusion to the different classes of Madrigal composers, their peculiarities, idioms, and particular constitution of genius. Mr. Oliphant, the indefatigable secretary to the club, has contributed an elegant dissertation on the Madrigal poetry ; but we want some one to step forward, and define, in intelligible terms, in what consists the pure vocal school of our countrymen ; and patiently to trace its characteristics, from its early infancy, to its present decrepitude. The last, and greatest, writer in the school, was Orlando Gibbons, on whom may be said to have fallen the mantle of Orlando Di Lassus, the only foreigner, who, in reality, approaches him. His sublime composition, "O that the learned poets," conveys a stern reproof to the wretched poetasters, who supplied the words to the Madrigal composers of the day ; and stands unparalleled in solidity of character, and of expression. How beautifully does he remind his brethren, that—

"If their music please in earthly things,

How would it sound if strung to heavenly strings

With what exquisite complainings does he, upon the *point d'orgue*, at the close, dwell upon the idea, until he rises to celestial majesty, and concludes in a strain, the very essence of melody and harmony, purified from all taint of earthly passion. There are two other bright and lovely pages in the old folio of the Madrigals, which deserve especial mention. The commencement of "Die not fond Man," and the coda to "Sweet honey sucking bees;" but as in touching upon these, we should necessarily be bound to dwell somewhat on the poetry of the time, we must leave them for a future opportunity.

MEMOIR OF NICOLO ZINGARELLI,

Chapel-master of St. Peters at Rome, was born at Naples in 1752, or according to Gerber, at Milan, in 1760. Having lost his father at an early age, he was placed at the Conservatorio of Loretto to learn the rudiments of composition under Feneroli: Cimarosa, and Giordanello, were here his fellow students. On quitting the Conservatorio he learned the higher branches of the science from Speraza. One of his earliest works was his "Montezuma," which was produced at the Naples theatre in 1781, and, though not free from faults, gained the approbation of Haydn. He then wrote for almost all the theatres in Italy, and after having visited Paris in the year 1789, where he produced his "Antigone," he returned to Italy, being chosen chapel-master to the cathedral of Milan. This situation he subsequently relinquished, being elected, on the death of the celebrated Guglielmi, in 1806, to his place in the chapel of the Vatican. From this epoch, church-music was the only species of composition to which he applied himself. The title of Zingarelli to the composition "Ombra Adorata," from the *Romeo e Giulietta*, has been questioned, and the melody has been ascribed to the Musico Crescentini. The truth is Crescentini was to play the part, and had an interview with the composer, and gave him the motivo, for the purpose of conveying his idea of the style in which he wished the words to be set. The composer adopted the suggestion of this admirable soprano.

The Italians ascribe to this composer the Austrian national anthem of "God preserve the emperor." The Vienna Journals however deny this, and claim the merit of this air for Haydn, to whom it is generally attributed. In the controversy which has arisen on this subject between the Milanese *Cosmorama Teatrale*, and the Vienna paper *Der Wanderer*, the former has printed the following title page, "Gott erhalte Fianz den Kaiser! Dio Salvi L'Imperatore Francesco! Inno patriotico Degli Austriaci, trasportato in lingua Italiana, ola Giuseppe de Carpanni nobile Milanese P. A. e porte in Musica dal Sig. Nicolo Zingarelli a Vienna, Presso Artaria e Comp,"—and says—"To this authentic document, which we hold in our justification, we can add that this hymn was originally composed for a soprano, alto, tenor, and bass, with accompaniments for two flutes, two horns, two violins, tenor, and double bass. Gerber in his "Musikalisches Lexicon" mentions 1798 as the year in which it was composed.

Carpini says of him—the reading of a passage in one of the Latin classics was indispensable to Zingarelli, previous to his composing an act of 'Pirro,' or 'Romeo e Giulietta,' and after that the work would be perfectly finished in four-and-twenty hours.

On the death of Guglielmi in 1806, Zingarelli was established as his successor, in the direction of the chapel of the Vatican at Rome, from whence, in 1811, he was invited, or rather commanded, by Napoleon to present himself at Paris, because he had refused to produce a *Te Deum* on the birth of the King of Rome. Zingarelli was presented to the Emperor, whose favourite composer he was, next to Paisiello, and by him, but without reason, held in higher estimation than the gifted Cherubini. Zingarelli henceforth became devoted to the whole Buonaparte family: when Murat was on the throne he was one of his warmest supporters, and on the occasion of his death, composed a cantata, the copies of which were rigidly suppressed by the Neapolitan police.

While at Paris Zingarelli composed a mass, and in the following year was no-

minated director of the Conservatorio, then about to be established at Rome; instead of this, however, he became Maestro di Capella at St. Peters, where he remained until 1813, when he received the commands of the Emperor to leave Rome, and take upon himself the duties of director of the newly founded Conservatorio at Naples. From this time he devoted himself entirely to compositions for the church, and led the life of a monk, which (notwithstanding the journals of his country frequently reported the death of this Nestor of the Italian musicians) did not close until the 5th May, 1837. Zingarelli, at the commencement of his eighty-sixth year, slept with his fathers; he had lived too long for his fame, and for his comfort, and met with that fate, the hardest perhaps which can befall a man of genius: he had outlived himself, in outliving those by whom he was loved and appreciated.

There is no resisting the change, which the taste of the public has undergone; the veteran composer saw his most favourite works withdrawn from the Italian stage one, by one, down to his world-renowned *Romeo e Giulietta*; and new names, and new celebrities arose, which threatened to banish all recollection of this composer and his works. Of all the heroes of the modern Italian school, Rossini was the one whose triumph cost the deepest pangs to the artist of the olden time, and his greatest torment it was to be followed by the Pesarese into the inmost recesses of his own Conservatorio, since all his pupils did nothing but produce the works of Rossini.

One beam of comfort dawned upon Zingarelli, when his pupil Bellini commenced his brilliant career, which threatened, in the opinion of many, to eclipse the glories of Rossini's name—"Go my son"—said the old man to him, "you will avenge me!" But this retribution was entrusted into hands far too feeble, since, the period was but short, ere Zingarelli was called to perform a requiem over the cold remains of his beloved pupil.

But Bellini was not the only one of mark and note, among the great Italian musicians of the present day, mainly indebted to the instructions of Zingarelli. Lablache, Tamburini, Duprez, Mercadante, Donizetti, Costa, and Mainville-Fodor were his pupils, or at least have been instructed by him.

The requiem performed at the funeral of Zingarelli had been composed by him expressly for that occasion; and if we may credit the Neapolitans, so immediately before his death, as to be, in the fullest sense of the words, the song of the swan.

THE THREE SCHOOLS.

We now proceed to justify the especial pre-eminence which we have assigned to the French school of music. When examining the national character of the Germans, Italians, and French, with the political and social constitution of these nations, at the epochs when the art first claimed attention and was developed with energy among them, we are at once convinced of this double truth; that in musical science, invention is the distinguishing characteristic of Germany and Italy; that of France, the carrying it on to the highest perfection.

It is true that the French are last in order of time; but if this be considered as an inferiority, it is also an advantage. It has not been made an essential part of private or public education; or even of popular amusement. While on the contrary, the natives of Italy are born musicians, and a talent for music is universal among them. The uncultivated ear of a peasant is as delicate as that of a prince. But besides the innate taste for music the Italians possess a great facility for singing, and what does this facility depend on? This we cannot tell; but it is of little importance. Their mode of life so little domestic, their indolence and the beauty of the climate all lead to the cultivation of vocal music, and the neglect of instrumental. Thus all the Italians can sing tolerably, and play or rather scrape on the guitar.

Vocal music has become in Italy a sort of necessary of life, or daily bread. But their *chefs d'œuvres* of vocal music satisfy only the ear, there is little for the heart and nothing for the understanding.

The Germans are as good musicians as the Italians; but they are inferior in voice. Their habits of thought and feeling are totally different, and they excel

chiefly in instrumental music and the science of harmony. The art has become in Germany thoroughly domesticated, and it has become inwoven as it were into the very texture of daily life among them. But if in Italy the circle of musical art be too wide, in Germany it is too circumscribed.

It must be remembered that we are born with less musical talent than the Germans or Italians; that our ear is *harder*, if we may use such an expression, and that persevering labour is necessary to improve it. The witty Marquis of Caraccioli said, the ears of the Italians are composed only of a single cartilage; but those of the French are double morocco leather. This might be true, but the leather is beginning to yield.

In France music is neither very popular, nor is it touched with mysticism. During several long ages the music of France was little thought of. But in the reign of Louis XIV. it was introduced with a splendour worthy of that illustrious period. The art was then diligently cultivated and spread in France, first through the higher classes, and successively downwards through the middle classes.—*La France Musicale*.

REVIEWS.

VOCAL MUSIC.

1. *Write on the sand. A ballad; the words by Thos. Haynes Bayley, the music by J. P. Knight.* MORI & LAVENU.
2. *Oh, mine was not the sudden love. The words by Bayley, music by J. Barnett.* MORI & LAVENU.
3. *The auld man. Sung by Messrs. Phillips and Parry, jun., words by Mr. Thirlwall, music by John Barnett.* MORI & LAVENU.
4. *The Lady Rose's May-day. Composed by J. Z. Herrman.* MORI & LAVENU.
5. *The Swiss Exile's Song. Words by J. Chorley, Esq., music by J. Z. Herrman.* MORI & LAVENU.
6. *A happy new year to the Queen. Words by Chorley, music by Herrman.* MORI & LAVENU.
7. *I am monarch of all I survey. Scena by G. Hargreaves.* HAWES.
8. *Wilt thou remember me? Sung by Mr. Machin; words by J. Blake, music by Bianchi Taylor.* CRAMER, ADDISON & BEALE.
9. *Oh, let me leave these scenes of mirth. Words and music by Mrs. Monckwood.* BOOSEY & CO.
10. *Hark, how the wind blows. Words and music by Mrs. Monckwood.* BOOSEY & CO.
11. *Kannst du nicht. Poetry by Goëthe, music by F. Gladstones.* PLATTS & CO.
12. *Yes, think me happy. Ballad by R. J. Sporne.* BATES.
13. *Away, away from these gilded halls. Composed by J. Blewitt.* J. WILLIAMS AND SON.
14. *The Smuggler's Chaunt. Glee for three voices, by Henry Boys.* ALLCROFT.
15. *When in the stillly midnight hour. Recitative and aria, by W. Kerr, Jun.* ALDRIDGE.
16. *The poor Swallow. Romance, by E. Devin.* WILLIS.
17. *Le Pelerin. Romance, by E. Devin.* WILLIS.

No. 1. of these compositions, would be an acceptable offering to any lady, who may have experienced the proverbial perfidy of lovers' vows, but whose smooth intonation shall still afford convincing evidence, that she values them at their real worth. The music is correct and airy, and within the compass of most amateurs.

No. 2. A serenade, of which the words convey an excellent moral lesson on the subject of hasty attachments, not the less important, because commonly taught and seldom learned. The melody is natural and pathetic; and the accompaniment is unaffected and musician-like.

No. 3. A simple ballad, unostentatiously accompanied; the words are truly poetical, and touch the best sympathies of our nature. Mr. Phillips and Mr. Parry, no doubt, make this song exceedingly effective.

Nos. 4, 5, 6. Mr. Herrman's qualifications, as displayed in these compositions, do not entitle him to appear before the public in the scanty apparel he has assumed.

He has a natural taste for melody, and probably a good command over the piano-forte; but false accents, and consecutive fifths, again and again repeated, are, in these days, unpardonable. Mr. Chorley's poetry deserved a more cautious, or more experienced, colleague. The first of these songs is the least faulty; the last, although a pleasing melody, the most remarkable for defects.

No. 7. This is a composition highly creditable to the talents and acquirements of Mr. Hargreaves. To pourtray the impassioned soliloquy of the poet, demanded a kindred inspiration. We recommend this *aria* to all admirers of good music wedded to immortal verse. The early movements are well declaimed, and abound in fine modulation; the last movement is an elegant strain in the modern Italian style.

No. 8. A very pretty melody, allied to an equally pleasing accompaniment. In page 3, the B flat, in the melody, on the E flat in the bass, bearing the chord of the German sixth, should arise from the G and not descend from the C. The words are smooth and flowing; the usual protestations of fidelity are lavished by the singer, strengthened by adjurations, that he, or she, may be remembered in all possible situations, which tend to create, or foster, a feeling for the romantic.

Nos. 9, 10. Mrs. Monckwood combines (we presume the first of the triad, the two latter are announced) the triple honours of minstrel, poet, and composer. The first of these songs is pleasing; the second is of a less refined order.

No. 11. A very charming song, from the pen of a well-informed musician. The words are expressed with great feeling, and the accompaniment is excellent.

No. 12. An easy, natural melody, well adapted to display the powers of a voice of Mr. Robinson's pure quality. Mr. Spörle, like many other song writers, makes no laborious efforts after originality, but is free from servile imitation. At the close of the strain, in page 2, there is something, which very closely resembles a progression of consecutive octaves, between the bass and the voice parts.

No. 13. These words are worthy of better music. If Mr. Blewitt had always written in this mediocr style, he would not have attained the reputation to which he has deservedly risen. The melody would be more suitable to a comic song.

No. 14. This is a spirited production; and evinces an energy of mind, and flow of imagination, alike delightful and beyond the ordinary standard. The passages of the opening movement are well conceived, and charmingly accompanied. The modulation into D flat (page 4) is very appropriate, but should, we think, have been followed by a change into A natural, with the three sharps, and then a return to the Dominant. The accentuation of the word *Bravo* is incorrect. In page 7, stave 4, bar 2, the second bass note should be F, not C; and the next chord that of C (not the sixth) on the G. In page 10, stave 2, bar 2, there is a misprint of D for E. We anticipate much from the future efforts of this composer, who possesses a true dramatic vein, and a very diversified knowledge of his art.

No. 15. The cavatina is brief, simple, and sweet, carrying with it reminiscences of good music. The bass in the last bar of page 4, should have been similar to that of the same passage in page 3. The recitative displays false accent in the words "Unmingled not with love that gentle glance." Mr. Kerr will succeed, if he determines to think more independently, and to rely less on foreign aid.

Nos. 16, 17. Mr. Devin's romances, like many of the French school, are exceedingly graceful and rythmical in their structure; and his accompaniments are unexceptionable.

Hummel's complete Pianoforte School, in Twelve Monthly Parts, with Supplement, Part I.

It is recorded of Porpora, the celebrated protégé of Alexandro Scarlatti, head of the conservatorio at Venice, and instructor of Farinelli, Mingotti, and Caffarelli, that during the first five years of the instruction he afforded the last named singer, his lessons were all comprised in one single sheet of music paper. The sixth year was occupied in pure articulation and pronunciation, and when Caffarelli imagined himself very little beyond the elementary principles of the art, he was dismissed with the words, "you have now nothing more to learn from me—you are the first singer in Italy, if not in the world." The Pianoforte School of Hummel is like the single sheet of Porpora; it contains everything necessary in order to acquire a thorough acquaintance with all the technicalities of performance; and

whilst the pupil is perfecting his intimacy with what is true in musical expression, he has also fortunately before him, what is beautiful in musical sounds. Thus the taste and the mechanism keep pace with each other in their road to distinction.

We recommend this invaluable book to the consideration of every teacher; to the study of every scholar. Few out of the mass of pianoforte teachers, trouble themselves about "the book of beginnings;" how they were grounded in the rudiments they have possibly forgotten, and the first start with their pupil is too often a false one. The first requisite, in a master, is that of a good method; the second a happy mode of communicating it. Hummel, in his work, develops both in a clear, intelligible, terse, and masterly manner. The first part consists in a comprehensive explanation of the notes, time, and the mode of obtaining a proper position of the hands, and an equal employment of the fingers.

METROPOLITAN CONCERTS.

MR. MOSCHELES' SOIREEs.—The announcement, by Mr. Moscheles, of a concert which had for its object the progressive developement of the art of pianoforte playing, illustrated by no less than thirty compositions, selected from the works of the family of the Bachs, Handel, Scarlatti, Woelfel, Dussek, Steibelt, Clementi, Cramer, Field, Hummel, Herz, Potter, Chopin, Mendelssohn, Thalberg, Beethoven, Weber, and the performer, appeared quite an epoch in the history of our English concerts; and, considering the early studies of the *beneficiare*, the instructions he enjoyed from organists, theorists, composers, the most celebrated of their day, and the astonishing extent and versatility of his own powers of performance, we were not surprised, on our entrance into the Hanover Square Rooms on Saturday last, to see so many distinguished professors and well-known *dilettanti* anxiously securing their places, evidently in expectation of receiving an unusual share of gratification. Nor were they disappointed. Mr. Moscheles had undertaken to accomplish that in which his feelings took a strong interest; and perhaps there is no pianiste living who is more thoroughly armed, *four square*, to go through with the undertaking: his brilliant execution, and refined expression, give him entire command over the instrument; his accurate perception, and consummate learning, enable him to enter into the feeling and spirit of any style of composition; and his coolness of manner, and presence of mind, allow him to bring all these qualities into full play and exercise.

We could have wished for a better arrangement of the selection, which was otherwise faultless; but we should have liked to have seen the pupil following the master;—the new style engrafted on the old, the passionate feeling of Emanuel Bach, exemplified in that of his pupil Dussek; the brilliant flow of Mozart, in that of his pupil Woelfel; the classical outline of Schreöter perfected in the works of his pupil J. B. Cramer. But perhaps our notion was more fanciful than correct, for in some instances the pupil selects a model for himself, or his temperament leads to the formation of a school opposed to all his early precepts.

The first section of the programme contained specimens from the works of the Bachs, Handel, and D. Scarlatti. Mr. Moscheles went through these in magnificent style, and performed the fugues in their true spirit of energy and grandeur. The closeness of his touch was admirable, and his attention to the *nuances*, the lights and shadows of the contrapuntal movements, displayed a perfect sympathy with the mind of the composer. We regretted the loss of the beautiful adagio from the Toccata of Sebastian Bach; but perhaps its omission was judicious, when the length of the programme is considered. The second section included the pianists from Woelfel to Hummel; the sonata "Plus Ultra," written by Dussek, in ridicule of the assuming composition published by Woelfel, under the title of "Non plus Ultra," is a most elegant and charming composition, and leaves that of his contemporary infinitely in the back ground. The third section included the composers for the instrument from Herz to Moscheles. Chopin's exercise on the black keys proved a sweet composition, and fully justified the encomiums which we heard M. Czerny pass upon this accomplished musician; and the "Grand Prelude," by Mendelssohn, spoke in language of the deepest feeling; nor were the

new studies of Moscheles the least interesting specimens of the evening. How the composer contrived to play the "Terror" in the manner he did, after his previous exertions, passes our understanding. The second part consisted of the Sonata appassionata, by Beethoven, and the Tarantella, by Weber;—the first the composition of a giant, executed with a giant's wrist;—the second is a paltry affair. Weber could not think connectedly, and fails in a long composition: we except some of his overtures; but his Grand Symphony and pianoforte music fully bear out our opinion.

Mrs. Burnett (late Miss Dickens) sang a song, by Mozart, very sweetly; Herr Kroff also executed some novelties of Beethoven. Miss Steele has a good voice, but has been taught in a bad school. We think Mr. Moscheles' Soirées likely to prove the most interesting feature of the season.

MORI AND LINDLEY'S CLASSICAL CONCERTS.—The attractions of these *concerti di camera* drew together the most brilliant audience we have this season yet witnessed. The spacious room at Willis's was crowded with a host of fashionables, the lovers of sterling music, and the *élite* of the profession, and the scene was truly a strong contrast to the melancholy assembly at the Hanover Square Rooms on the Monday previous. We must give Messrs. Mori and Lindley our thanks for having accomplished one most desirable feature attending the exhibition of a concert, that of affording the subscribers a *warm* reception. We subjoin the scheme of the performances for the evening.—*Part I.* Nonetto, Spohr, for violin, viola, violoncello, contra basso, corno, bassoon, clarinet, flute, and oboe, Messrs. Mori, Tolbecque, Lindley, Dragonetti, Puzzi, Baumann, Williams, Card, and Barrett. Canzonet, Miss Woodham, "The Spirits' Song," Haydn. Quartetto, No. 3, Op. 18. (First time of performance at these concerts,) Beethoven, for two violins, viola, and violoncello, Messrs. Mori, Tolbecque, Moralt, and Lindley. Air, Miss Masson "I through all my cares." (The Huguenots.) First time, Meyerbeer. Trio, violin, violoncello, and contra basso, Messrs. Mori, Lindley, and Signor Dragonetti. Corelli.—*Part II.* Grand Sestetto, (first time of performance at these concerts,) Onslow, for pianoforte obligato, flute, clarinet, bassoon, horn, and double bass, Monsieur Thalberg, Messrs. Card, Lazarus, Baumann, Puzzi, and Dragonetti. Duetto, Signori Catone and F. Lablache, "Dove vai." (Guillaume Tell,) Rossini. Quartett, No. 1, Op. 14. (First time of performance at these concerts,) Haydn, for two violins, viola, and violoncello, Messrs. Mori, Tolbecque, Moralt, and Lindley. Terzetto, Miss Woodham, Signori Catone, and Lablache, "Cosa sento." (Le Nozze di Figaro,) Mozart. Conductor, Sir George Smart.

These glorious compositions were executed with a precision and spirit which left the audience nothing to desire. Thalberg, Dragonetti, Mori, and Lindley were severally greeted in a manner which their varied accomplishments merited; and the grand sestetto of Onslow was performed in a style of unexampled precision. Mr. Lazarus evinces acquirements and talents of the highest order, and M. Baumann on the bassoon left nothing to be desired. What can be said respecting Thalberg which has not been repeated *usque ad nauseam*, to those who have not yet enjoyed the high privilege of hearing his admirable performance? Whether he undertakes the expression of his own compositions or those of his contemporaries, he is equally great—equally astonishing.

The subscribers to these delightful concerts will have no reason to regret the extent of their patronage; and the result, we doubt not, will prove equally honourable and profitable to the *beneficiaries*.

THE SACRED HARMONIC SOCIETY have selected for their next performance in Exeter Hall, "The Fall of Jerusalem," an Oratorio, composed by Mr. George Perry, the zealous and attentive leader of the society since its formation in 1832.

DRURY LANE. Tuesday evening being the anniversary of King Charles's Martyrdom, there was a concert at this theatre, *vice* the pantomime and play. The united strength of the opera band, and that attached to this theatre, headed by Mori, Lindley, Dragonetti, &c. &c., gave a vigour and tone to its performances which met with merited approbation. Selections from the Messiah and the Creation formed the first part of the programme; the last was miscellaneous. Mr. Distin and his clever family appeared between the parts. His children are as

distinguished for ability as himself; in execution he has ever been unrivalled, and the reception given to him and his family must have proved highly gratifying to all who may feel interested in his welfare.

PURCELL CLUB.—The members met for rehearsal yesterday evening. The half-yearly meeting at the abbey, and the annual dinner at the Sussex Hotel takes place on Thursday the 8th instant.

THE DISTIN AND RAINER FAMILIES.—Mr. Distin and his four sons commence their series of concerts on Monday. The performance of the music of Mozart, Rossini, Bellini, Weber, &c. arranged for a brass band will prove a novelty, and that of Mr. Distin and his sons not less so. The Rainer family will also appear in a set of perfectly new airs.

THE MARCH OF MUSIC.—On Wednesday the Amateur Society of Clapton and Hackney gave a concert, which was attended by about 400 persons, when several of the members took a part in a creditable manner. The principal vocalists were Miss Birch, Miss Dolby, and Parry. On the same evening the Eastern Institution at Mile End and Stepney gave a concert, which was attended by 600 people. The vocalists were Mr. and Mrs. Seguin, Miss Wyndham, Miss Sheriff, Frazer, and Giubilei, and conductor, Mr. Forbes, on which occasion a new room was opened. On Thursday the Easter Athenæum Society gave a concert in the same room, under the direction of Mr. Westrop; leader of the band, Mr. Willy; singers, Miss Birch, Mrs. G. Wood, Mr. Maltby, and Mr. Parry, junior; besides an amateur, who gave two comic songs with considerable effect, Mr. Parry, junior, was loudly encoored in the popular ballad of "Jenny Jones."

NEW VOCAL SOCIETY.—This infant association held their second meeting on Monday evening. The vocalists were Miss Birch, Mrs. Seguin, Miss Hawes, Master Coward, Messrs. Hawkins, Wylde, King, Lloyd, Stretton, and J. Parry, Junior. Mr. Dando was the leader, Mr. Brownsmith the organist, and Mr. Lucas conductor. The orchestral performers are really capital, and with such able performers as Kearns, Richards, Hatton, Howell, Lazarus, Card, Gratton Cook, Denman, Harper, Smithers, Chipp, &c., there is no possibility of failure in this department of the science. The treat of the evening was the quartett of Reissiger, for pianoforte and stringed instruments, performed by M'Dorrell, Dando, Richards, Kearns, and Hatton. Mendelssohn's exquisite motett "Non nobis Domine," with its fine solo for a bass, Mr. Parry's Aria from the "Orfeo" of Haydn, and Miss Birch's grand scena from Purcell, were the other things which most afforded us gratification. We were sorry to see the room so dreary scarcely two hundred people present.

CONCENTORES SOCIETY.—The members met on Saturday last at the Sussex hotel, their usual place of re-union. Mr. Hobbs was the chairman for the evening, and produced on the occasion a very elegant four part glee, entitled "the Sigh," which was very chastely sung, and much applauded. Sir John Rogers and Mr. Fitzherbert were the visitors; the professional gentlemen present included the names of Turle, Vaughan, Horseley, Walmisley, Clifton, Salmon, Fitzwilliam, Hawkins, Terrail, M-Murdie, Francis, &c. The Master Cowards, of the Westminster Abbey choir, were the soprani.

CITY QUARTETT CONCERTS.—The lovers of sterling music were, on Wednesday evening, gratified in attending the re-union of the members of this society. The following comprised the programme:—*Part I.* Quartett in E flat, No. 10, Beethoven; two violins, viola, and violoncello, Messrs. Dando, J. Banister, Hill, and H. J. Banister. Sonata in F minor, dedicated to Haydn—Beethoven; pianoforte solo, Mrs. W. H. Cope. Quartett in A minor, Op. 74, Spohr; two violins, viola, and violoncello, Messrs. J. Banister, G. Case, Hill, and H. J. Banister—*Part II.* Trio in E flat, No. 1, Hummel; pianoforte, violin, and violoncello, Mrs. W. H. Cope, and Messrs. H. and H. J. Banister. Quintett in D, No. 4, Mozart; two violins, two violas, and violoncello, Messrs. Dando, G. Case, Hill, H. Banister, and H. J. Banister. These compositions of superlative merit were severally executed with corresponding taste and feeling. The lady performed her part *à merveille*, and the concert proved a high gratification to the numerous audience.

Mr. MOSCHELES' second *soirée* takes place on the 8th instant.

THE GRESHAM LECTURE.—Mr. Taylor delivered his first musical lecture on Tuesday evening in the theatre of the City of London School. The third took place yesterday evening, the room was well filled, and the lecture gave complete satisfaction.

COLOSSEUM.—Mr. Pilati commenced his exertions (after the fashion of Musard in Paris) on Tuesday evening. Many overtures, waltzes, and Spanish quadrilles were performed, and the company provided with suitable luxuries and conveniences for their enjoyment. M. Becquire de Peyreville led the band which consisted of about sixty performers.

PROVINCIALS.

NORWICH GLEE AND HARMONIC SOCIETY.—The first public *soirée* given by the members of this society took place on Friday the 19th ult. The music was selected from the compositions of Mozart, Bishop, Shield, Jackson, Horncastle, Stevens, &c. &c. The attendance was remarkable, the large room being crowded to excess. The performance our correspondent describes as faultless.

NORWICH MADRIGAL SOCIETY.—Monday evening the members met under the urbane sway of Mr. Bateman, president, Mr. Hill, director. The Madrigals performed were the compositions of Gibbons, Morley, Wilbye, Benet, Weelkes, Croce, &c. &c. A new madrigal by Mr. Hill, styled, "I saw fair Cloris," met with much approbation.

CHIT-CHAT FROM THE CONTINENT.

MILAN.—The first performance of Mercadante's new opera—"*The Robber*," which took place at the theatre of *La Scala*, on the 6th November last, rather disappointed the expectations of his admirers. For though it exhibits occasional marks of talents—they are so sparingly scattered throughout the opera as to justify to the fullest the oft quoted metaphor—"Like angels visits—few and far between." It might be added that the manner in which this opera was performed was not calculated to contribute to its success.

MOZART'S MONUMENT.—The sum already announced, as collected for this desirable object, amounts to 6412 florins. To which is to be added the sum of 142 *Frederiks d'or*, transmitted from Copenhagen as the proceeds of a musical performance for the same object, at which no less than three hundred performers lent their assistance.

THEATRICAL SUMMARY.

ONE of the most acute and delightful of modern critics, Charles Lamb, has laid it down that the plays of Shakspeare are "beyond all art;" in other words, that they deal too much with the mind of man to be adequately embodied by the mechanism of the actor or the machinery of the theatre. The position is in part true; in part false. No doubt it is impossible for the "poor player" to inform his look, tone, and manner with the fullness with which an ideal representative is conjured up to the imagination of a mind so poetical in its dreams and so metaphysical in its judgment as that of the closet analyst just quoted. But, applying this fine-drawn criticism, not merely to the million, but to the bulk of the well-informed classes of society generally, and testing it by results, it will be found as unreal in fact as it is subtle in argument. Were it a universal truth, there would be no theatre; a man's own mind would be the stage, whereon his phantasy would summon up the fitting actors. The over-refined critic looked at the poet's creations in the abstract, inasmuch as they reveal the laws of thought and of feeling; in the same manner as the philosophical historian is engrossed by causes to the exclusion of the incidents of events. However, the personification of the dramatic poet is not the *prosopœia* to which it would be reduced by these delicate fancies. It looks to be realized in lith and limb; is drawn as the subject of action, not the object of meditation; and experience proves it to be more truthful in spectacle, than in idea.

We have been naturally led to these remarks by the reproduction of Shakspeare's tragedy of *King Lear* at Covent Garden. It is the first time an attempt has been made to localize the scene of action, to throw us back on the early age of the traditional story, and realise it to sight as well as to ear. The very first scene is a striking picture of a primitive period: a large, baronial hall, opening on an outer court, through which is seen a view of the distant country, with its characteristic feature of a Celtic temple. Arms hung around, in juxtaposition with boars' and stags' heads; and the throne is no more than a massy chair of stone, calling to mind the times in which kings used to administer justice, "*joyeux, simples, et croyant le bien*," in person to their subjects. The spectator is thus at once prepared for the rude simplicity of the tale; and, as its deeper elements are evolved, and the distempered reason of the aged monarch is brought into awful opposition with the warring of nature, the hurdling of the storm is managed with an effect that beggars all we have hitherto seen attempted with the mimic thunders of the stage. The costume, likewise, is copied from the best authorities, and, even to the minor peculiarities which distinguished the tented field of those days, every care has been taken to give probability to the scene.

The acting is as complete as the dearth of talent on the stage will now admit of. Macready's *Lear* itself would be a masterly performance at all times: it must be considered as a whole, not in parts. The questions usually put by those who have not seen an actor in this character to those who have, are, "How did he deliver the curse? How did he look when *Lear* says, 'Aye, every inch a king?'" and others of a similar kind. But Mr. Macready's delineation of the royal sufferer is not one of mere effects; it is a thoroughly matured and consistent representation, in which individual portions are subordinate to general identity. The *Edgar* of Elton, and *Edmund* of Mr. Anderson, are both sustained with more than average ability, the former displaying most discrimination, the latter more mechanical power of execution. Mr. Bartley's *Kent* is a cordial portraiture of the blunt nobility of the faithful baron, and the remaining male characters are each deserving of commendation in their degree. Of the ladies, the *Cordelia* of Miss H. Faucit is interesting, according to the usual stage fashion; but the painful characters of *Regan* and *Goneril* are acted with distinctness and force by Mrs. Warner and Mrs. Clifford.

Before closing this summary account of one of the most perfectly produced plays which ever claimed praise or commanded favour, we must not omit to mention that the *King Lear* now given is that of Shakspeare—for the first time since the author's own days, or what, by a very little licence, may be termed so.

Another *Black Domino* courts the public as "a new article, and of the very best description." The *magasin de modes*, where it is exhibiting, is the St. James's theatre. Mrs. Stirling is deputed to show it off to the best advantage, and we will not deny that it is highly agreeable to see a pretty woman in any shape, either as a black spirit or a white one. The younger Webster plays the lover with sufficient ardour, and is a fine looking fellow withal—say the ladies; he wears a very handsome uniform—say we.

At the Adelphi, a Signor Hervio Nano "embodies the semblance of a gnome, a baboon, and a fly," (we copy the bills), for the amusement of the audience. He does as well for John Bull to stare at as a prize-fight or an execution; and the recreation is indisputably both "more estimable and profitable."

MISCELLANEOUS.

FRENCH WIT.—The Queen of England proposes to raise the music of her saloon, and the orchestra is to be constituted in the following manner:—the conductor, Mrs. Anderson, four clarionets, two flutes, two hautboys, two basses, two horns, a trumpet, a trombone, a serpent, and drums!!! (*Gazette Musicale*.)

CONCERT ROOMS.—The progress which the cultivation of music is making in this country has revived the idea of erecting a suite of splendid concert and ball rooms of various sizes, and to be large enough to contain two or three thousand persons for the performance of sacred music on a grand scale. We have heard a site mentioned, but we are not yet at liberty to name it.—*Morning Post*.

NOVEL MUSICAL CLOCK.—At the last meeting of the Academy of Sciences, M. Castil Blaze addressed to that learned body a memoir concerning a new kind of clock, the striking of which is made to depend on the intervals of the musical scale. The plan proposed gives to the last stroke of each hour a different musical sound, according with one of the natural notes of the gamut. Thus, at 1 in the morning the clock would give the sound of *la*, the lowest note of the bass clef; at 2 it would give *la*, *si*, and so on; at 8, a. m., it would give the whole octave; and at noon the octave and four additional notes, *la*, *si*, *do*, *re*, *mi*, *fa*, *sol*, *la*, *si*, *do*, *re*, *mi*. In the hours from noon to midnight it would also give the notes of the gamut, but in the descending scale; thus, at 1 it would be *mi*, with which it left off at noon; at 2, *mi*, *re*, and so on. The quarters of the hour would be expressed by the last note used in sounding the hour itself, only an octave higher, and by the three succeeding notes. M. Castil Blaze pointed out at the same time to the Academy, the useful influence which such clocks, if correctly made, might have in forming the public and particularly the juvenile ear. (*French Paper.*)

SIGNORA TACCHINARDI PERSIANI (the new prima donna who has made so successful a debut at Paris this season,) has been engaged by the manager of the French Italian Opera for the whole of the year 1840. *Il Pirata.*

FERDINAND RIES.—The death of this musician is doubly to be deplored; for not only have we lost a great artist, in the vigour of life, but this loss involves with it that of the most valuable documents relating to a musician much more distinguished than himself—Beethoven. Ferdinand Ries was the pupil of this lovely poet of sound, whose memory he cherished with a veneration bordering on idolatry. He was preparing memoirs of Beethoven; and who could be better qualified than himself to understand this great master, or lead others to an acquaintance with his characteristic excellencies? If this work remains unaccomplished, Ferdinand Ries has, at least, left others, which only require the hand of an editor to complete them; and these are justly expected with impatience by the musical world.

THE METROPOLITAN CHOIR.—The Bishop of Llandaff has held several conferences on the subject of the choir in St. Paul's Cathedral. It is seriously contemplated, we understand, to increase the number of vocalists. Music is, at present, the vehicle of the metropolitan service; and its performance in our great cathedral is too often "eminently absurd!"

THE WESTMINSTER ABBEY CHORISTERS.—The *parvi clerici* of the abbey are entitled, by the charter of the church, and that of the school, to a gratuitous education at the Westminster College. Hitherto, with one or two exceptions, the parents of the boys have had many difficulties thrown in their way if they demanded a fulfilment of their right. The example afforded by Mr. Walmisley, the professor of music at Cambridge, has opened the eyes of some of the dignitaries at the abbey; and we are glad to hear it is proposed by the dean to consult with Dr. Williams, the master, on the subject.

HANDEL ACCORDING TO M. FETIS.—While Handel was directing the rehearsal of one of his oratorios, he heard a gruff and unknown instrument among the basses. "What are those abominable sounds," he roared out, "which split my ears?" "A serpent," some one replied. "A serpent!" growled the composer; "it does not seem to be that by which Eve was seduced."

LUTENIST TO THE QUEEN'S CHAPEL.—It appears that in former times the only salary attached to this office was that for playing *the fool*. From a curious account of the privy purse expenses, it seems that the lutenist in the Chapel Royal during the reign of Henry the Seventh was rewarded with 6s. 8d. for having "*played the sole*."

MOSCHELES AS A BOY.—When his eldest sister received lessons on the clavichord (the pianoforte at that time being but little known in Bohemia) he could not be restrained from being present, and manifested his impatience whenever she did not immediately comprehend her master's instruction, and frequently cried out "wrong, wrong," if she failed in striking the right key. It was then his amusement after her lesson to find out for himself on the same instrument the airs he had just heard; a research in which he was generally successful.

ZINGARELLI.—It is related that in one of his visits to the Conservatoire, Rossini demanded rather abruptly of Zingarelli his opinion of his music. "Sir," said the director, with a frankness that does honour to his character, "your music may please at the theatre, but it will never do for our schools; I have thought it my duty to forbid your scores from being placed in the hands of my pupils."

ROSSINI.—"Now you can write in four parts," said Mattei to his pupil, "we will proceed to the higher branches of study." "Do you think I can write in four parts," replied Rossini; "and will that do for an opera?" "Yes," was the answer; "then," rejoined the lad, "good bye, I am off." Rossini left the Conservatoire the same afternoon.

RUBINI.—As an acknowledgment of the disinterestedness of Rubini in hastening to gratify the friends of his youth by the display of his talents in his native town, the municipality of Bergamo have presented this great singer with a pin set in rubies, worth 400 ducats. They have besides given orders to the celebrated Italian sculptor, Marochelli, to execute a noble statue of the first tenor singer of Italy, to be erected in one of their public places.

NEW REQUIEM.—M. Berlioz, who our readers will recollect married Miss Smithson, is about to publish the requiem which was performed at the obsequies of General Damremont, and which made a great impression on the musical circles in Paris.

Bernard, the Secretary of War, lately addressed the following letter to M. Berlioz:—

December 6th, 1837.

Sir,—I hasten to express to you the high satisfaction I experienced at the performance of the requiem of which you are the author; and which has just been sung at the funeral of General Damremont.

The success which this beautiful and chaste composition has met with, corresponds with the solemn character of the circumstance which gave rise to it; and I congratulate myself in having afforded you another opportunity for the display of those high talents which place you in the first rank among our composers of sacred music.

Accept, sir, the assurance of my highest respect,

Bernard, War Secretary of State.

MENDELSSOHN WHEN A BOY.—Mendelssohn, thanks to his superior talents, is as well known in Paris and London as in Berlin, his native city, and at Leipzig, the country of his adoption. Shall I relate to the reader that at eight years of age, while receiving lessons from Zelter and Louis Berger, he was the idol and the pride of Berlin? that this little boy, with eyes full of fire and bright black hair, would bound across the concert-room to play a sonata on the piano as if it were his most favourite mode of recreation? Need it be repeated that when he had attained his twelfth year, Zelter brought him with him to Weimar? that Goethe could not sufficiently express his admiration of his fine genius and noble disposition? Shall it be told that at a *dejeuner* where the Grand Duke and the Princesses were present, he played extempore without the slightest embarrassment amid the highest applause of the ladies, and could not refrain from tears because on the arrival of Hummel, he was again urged to place himself at the instrument, and play after one who was then the first pianiste of Germany? These characteristic traits of the early life of this great artist are as interesting as they are little known. (*From Music in Germany, by Rellstab.*)

A DUMMY.—Tooke, in his *Life of Catherine of Russia*, described the library of a Russian nobleman as being entirely composed of the *backs* only of books. What will our readers think of a concert being composed partly of *dumb* fiddlers—fellows with greased bows to make a show? In a provincial town a dummy of this description rendered himself conspicuous by the freedom of his bow-arm; but upon being asked how he could play without moving his fingers, he kept up the joke with exquisite nonchalance, saying, "Oh, Zur, zome do, and zome doant—that's all a matter of *fancy*."

WEEKLY LIST OF NEW PUBLICATIONS.

PIANOFORTE.
 Dupleken Madame. Valses de la cour OLLIVIER
 Ricci's Overture to Il Nuovo Figaro... MILLS
 Donizetti's Operetta, Il Campanello,
 the favourite airs arranged by J. A.
 Wade..... CHAPPEL
 Three Italian Cavatinas, by Bellini,
 Donizetti, and Meyerbeer, arranged
 as Duets, by Francois Hunten. Op.
 93..... DITTO
 Kalkbrenner's Variations on Bonheur
 de se revoir. Op. 115..... LONSDALE
 Herz's les Joujou, with variations..... DITTO
 Haydn's Seasons, complete, arranged
 by Czerny..... COCKS
 Strauss's Ball-Racketen and Brüssler-
 Spitzen Valses..... DITTO
 Czerny's Queen Victoria's Coronation
 March..... DITTO

Strauss. Set 26, Brüssler Spitzen
 Walzer..... WESSEL
 — Set 27, Ball Racketen Walzer DITTO
 Mendelssohn. The temperaments, se-
 ven characteristic pieces in two
 books..... DITTO
 Czerny. La Rivalité, grand duo con-
 certante for two performances. No. 10 DITTO
 Strauss's Brüssler Spitzen and Ball
 Racketen waltzes..... EWER
 Burgmüller. Polish air with varia-
 tions..... PLATT S
 Strauss Pilger am Rheine, Walzer.
 Op. 98..... PAINE
 Fleche's Valse Pathétique..... JEFFREYS
 Di Perigli della guerra, for two per-
 formers..... BATES
 Czerny's Fantasia on six Scotch airs
 (duet)..... COCKS

Want of space compels us to omit a portion of the Weekly List.

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By order of the Committee,
 Geo. Danby,
 B. D. Eldridge,

Secretaries

George Hotel, Huddersfield, January 16th, 1838.

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MUSICAL NOVELTY.**

THE DISTIN and RAINER FA-

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 on Monday, the 15th of February, and will be
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REMARKS BY THE TRANSLATOR.

During my long experience as a Teacher of Music, I have always considered it as my duty to peruse, as they successively appeared, every work of importance on Piano Forte playing; besides which, I, myself, have translated for various publishers, the *Methods of Hummel, Hunter, Kalkbrenner*, &c.; but after having most attentively gone through Mr. Czerny's Method, containing 900 pages of Manuscript, and which I am engaged by Messrs. Cocks and Co. to translate, I feel bound in justice to say, that this work very decidedly outshines that of every other Author who has written on the same subject.

I am led to form this judgment chiefly for three reasons:

First. Because of the three parts into which this magnificent work is divided, the *First Part*, however copious, is so truly facile and elementary, that it may be given to a child of from four to five years of age.

Second. That, considered as a whole, the work is absolutely invaluable to Teachers, as it puts them in possession of a sure and simple plan for bringing their Pupils forward, from the very elements of playing to the highest degree of execution; and that in one-twentieth of the time which would be consumed by following the routine laid down in any of the Methods already before the public.

Third. That this work, though of such extraordinary length in the MS., is not a mere bulky volume of unconnected and uninteresting passages, nor of dry and tiresome precepts; but, on the contrary, that it is a truly rich and inexhaustible mine of the most valuable and lucid information. Its pages every where contain the most copious explanation and development of each subject as it arises, illustrated by innumerable ingenious and interesting practical exercises, full of beautiful melody, and so admirably contrived as to lead the Pupil onward, step by step, in the gentlest gradation, and in the most agreeable manner, to the summit of the art.

Mr. Czerny, coming into the field after every other Author, has had the advantage of meditating on their plans, and the opportunity of ascertaining experimentally in what respects they have failed in the execution of them. He has amply and toly supplied every deficiency in former Methods, whether of theory or practice; and he has presented us with a work, which in regard to interest and utility can never be surpassed; such as indeed might have been anticipated from an Author, who stands alone as a Composer for, and Teacher of, the Piano Forte.

So deeply impressed am I with the admirable plan of this work, and with the beautifully simple and yet most comprehensive manner in which it is executed, that I cannot refrain from again repeating, that I have never before seen any elementary publication so surpassingly rich as this in both precepts and examples, so perfectly intelligible in every line, and so wonderfully adapted for the instruction of the rising generation; and I cannot but hope, that every pianist will hasten with alacrity to add his name to the phalanx of Subscribers already obtained, and which includes a *Mocheles*, a *Thalberg*, &c. J. A. Hamilton,

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